

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Symphony Orchestra

MICHEL TABACHNIK, conductor

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Tuesday, April 7, 1987

8:00 pm

MacMillan Theatre

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PROGRAMME

Improvvisazioni Concertante No. 2

NORMA BEECROFT
(b. 1934)

Six songs for Equal Voices and Orchestra BELA BARTOK
from Twenty-Seven Choruses for Equal Voices (1881-1945)

Don't Leave Me!
Bread-baking
Only Tell Me
Loafer
Mocking of Youth
Hussar

Nocturnes
Nuages
Fêtes

CLAUDE DEBUSSY
(1862-1918)

INTERMISSION

Improvisation sur Mallarmé No. 1:
"Le vièrge, le vivace et le bel
aujourd'hui..." from Pli selon pli

PIERRE BOULEZ
(b. 1925)

Louise Drapeau, soprano
Leslie Fagan, soprano

Siegfried's Rhine Journey
Siegfried's Funeral Music
Ride of the Valkyries

RICHARD WAGNER
(1865-1931)

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NOTES

Improvvisazioni Concertanti No. 2

NORMA BEECROFT

NORMA BEECROFT is a distinguished composer, radio broadcaster, producer and currently the president and manager of Toronto's New Music Concerts. She has studied in Canada, the United States, Italy, Germany and England with Weinzweig, Copland, Foss, Petrassi, Gazzelloni and Maderna. Her compositions are largely for orchestra and for chamber groups.

Improvvisazioni Concertanti No. 2 was commissioned by the National Arts Centre Orchestra; it was completed and premiered in 1971, conducted by Mario Bernardi. It received extremely favourable reviews in Toronto, in London, Ontario and in London, England. John Fraser of Toronto's Globe and Mail described it as a "highly theatrical, coy, humorous and adventurous work."

Improvvisazioni Concertanti No. 2 uses the note C as a prominent unifying element, with frequent soundings in unison and in octaves. There are many short instrumental solos in the "concerto grosso" tradition, often appearing in brief, agitated phrases. The string instruments are required to play in the widest possible range of performing techniques, achieving remarkable timbral contrasts. Shortly before the end is an "improvisatory" section where, for some instruments, the order of the playing of a given set of pitches and the choice of rhythms is left to the discretion of the performers. This climactic section is enveloped in a broad, dramatic crescendo and subsequent diminuendo, which mirror in their symmetry the firm, cohesive organization of the entire piece.

Six Songs for Equal Voices and Orchestra

BELA BARTOK

Bartók's friend, fellow-ethnomusicologist and fellow-composer, Zoltán Kodály developed a method of universal music education through singing from 1925 on. Being constantly in need of good, new, easy-to-sing choral music for children, he continually exhorted Bartók to contribute to that repertoire. Kodály wrote: "For a long time Bartók did not produce, but then, after a

ten-year span, he came forward with a veritable bouquet. The Hungarian child does not yet know that he has received a 1936 Christmas present which will last his whole life long."

The complete collection, *Twenty-Seven Choruses for Equal Voices*, consists of eight volumes, the first six of which are intended for children's and the last two, for women's chorus. They were premièred in Budapest in 1937 and, in the same year, several pieces were arranged by Bartók for chorus and small orchestra and published for use in Hungarian schools.

In preparing to write these choruses, Bartók wrote to Knud Jeppesen, the great Danish expert on Palestrinian counterpoint, and read Jeppesen's book on the subject. His central problem was to compress his own complex compositional style, horizontally and vertically, to the point where it could be sung by choirs of children, without surrendering stylistic integrity. Bartók's solution is elegant in its simplicity, beginning with the tranquil *Don't Leave Me!* and ending with the Hussar song, with its boastful lyrics and its folk-dance, *csárdás* rhythms.

Improvisation sur Mallarmé No. 1: "Le PIERRE BOULEZ
vièrge, le vivace et le bel aujourd'hui..."

Pli selon pli, for soprano and orchestra, was composed between 1957 and 1962 and consists of five pieces, all settings of poems by the French poet, Stéphane Mallarmé. *Improvisation No. 1* is the second piece of the collection and the shortest of the five movements. It is scored for soprano and a small ensemble of instruments: harp, vibraphone, bells and a variety of percussion instruments. This evening, there will be two performances.

Mallarmé's poem is a sonnet, with two quatrains (4-line sections) and two tercets (3-line sections), set by Boulez in a soprano part with large intervallic jumps and extreme dynamic contrasts. Each of the four sections of the sonnet is followed by an instrumental interlude, creating eight sections of varying length. The form of the piece can be interpreted in two ways:

in two parts, with the first eight lines of the poem forming the longer "half" and a repetition in the second "half" of the tempo scheme of the first "half"; or, as a symmetrical scheme, with the last instrumental section serving as a coda and the rather long second instrumental interlude forming the central point of the symmetrical organization.

Nocturnes: Nuages and Fêtes

CLAUDE DEBUSSY

Debussy's three orchestral Nocturnes were first mentioned as Three Evening Scenes in a letter dated September, 1892. Two years later, they were reconceived as a violin concerto in a letter to the renowned violinist, Eugène Ysaÿe. They were, in fact, inspired by a series of paintings called Nocturnes by one of Debussy's favourite painters, the American James Whistler, who was inspired in turn by the Nocturnes of Chopin.

The first two movements (of the three), Nuages and Fêtes, were premièred at the Concerts Lamoureux in Paris on December 9, 1900. The rhapsodic description by critic X in *La vie parisienne* is the last word in extra-musical description: "But what a sharp joy of remorse I feel with this subtle and delicate enchantment which bears no resemblance to any others ever experienced before!... muffled brasses groaning the tune of a quaint round; rustling processions; the shivering of crystal chandeliers; the flight of wings near bluish woods; the pliant charms of melodies in flight, pursued in vain, loosed in the wind... Then, the calm of an air where all has vanished, vapours in immobile trails at the edges of a feverish evening, the evening that dreams, the evening of an extinct moon and of birds that have fled."

Nuages has several recurring elements, most notably the rapid rising chromatic motif played by the English horn. There is a hint of the initial parallel "cloud"-chords at the end of the movement, suggesting an ABA structure. Fêtes is unified by the persistence of the initial tarantella theme, by a contrasting minor-key brass fanfare theme, and by a prevailing A major tonality.

**Siegfried's Rhine Journey
Siegfried's Funeral Music
Ride of the Valkyries**

RICHARD WAGNER

It was during his residence in Switzerland, from 1849 to 1859, that Wagner planned and wrote the poetic text for *Der Ring des Nibelungen* (The Ring of the Nibelung), a series of four immense music-dramas based on Nordic myth and legend, *Der Rheingold* (The Rhine Gold), *Die Walküre* (The Valkyries), *Siegfried*, and *Götterdämmerung* (The Twilight of the Gods). The music for the first two and for part of *Siegfried* was completed by 1857, while the music for *Götterdämmerung* was finished in 1874. It was not until 1876 that the first complete performance of the Ring was given in Bayreuth at the Festival Theatre which was planned and designed by Wagner specifically for this purpose.

Of the three orchestral excerpts, the first two are from *Götterdämmerung*. *Siegfried's Rhine Journey* occurs at the end of the Prelude to the opera, as the hero, *Siegfried* says goodbye to his wife, the formidable *Brünnhilde*. The melodic leitmotif of the Rhine gold is heard repeatedly as a reminder of the yet unresolved problem of the drama's central conflict.

Siegfried's Funeral Music opens the last section of *Götterdämmerung*, and answers the dramatic question asked in the *Rhine Journey*: "What will become of *Siegfried*?" The villainous *Hagen* has brutally murdered our hero, whose allies hoist his corpse shoulder-high as it lies on his shield, and carry him offstage. The dominant musical element here is the funeral-march theme in C minor, with episodes which contain melodic reminders of *Siegfried's* former glory and prowess.

The closing piece, *The Ride of the Valkyries*, is perhaps Wagner's best known piece of orchestral music, and occurs at the opening of the third act of *Die Walküre*. The tremendously energetic orchestral activity demarcates a moment of crisis in the opera: the curtain goes up to display four Valkyries, young, fully-armoured horsewomen stationed on a cloudy-craggy mountain-top.

Notes by Stephen Satory

TONIGHT'S ARTISTS

Considered one of today's most talented European conductors, MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company (Lohengrin, Carmen, The Rake's Progress, Madama Butterfly), Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens and Zurich. He has led such distinguished orchestras as the Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

Earlier this season, Michel Tabachnik conducted concerts in Paris and Lisbon, and appeared with l'Opéra de Paris, Tonhalle-Orchester Zürich and l'Orchestre symphonique de Radio Luxembourg. This past January, he gave a series of masterclasses at the Montreal Opera Studio and conducted l'Orchestre civique des jeunes de Montréal in concert.

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LOUISE DRAPEAU and LESLIE FAGAN are both in their fourth and final year of study, leading to a Bachelor of Music Degree in Performance. Miss Drapeau is a student of Bernard Diamant and Miss Fagan presently studies with Lois Marshall.

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The University of Toronto Symphony Orchestra
is a member of the
Ontario Federation of Symphony Orchestras.

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TEXTS

Six Songs for Equal Voices and Orchestra

B. BARTOK

Don't Leave Me!

Do not go, don't leave me,
Do not go, stay with me,
For if you go from me,
Grief will be upon me,

With a soul sad for you,
With a heart lost for you,
How could I, how should I
Live alone without you.

While yet life moves in me,
You will still live in me,
You'll come back, back to me,
Stay with me for always,
You will come, come to me,
Stay with me for always,
Live with me for always.

Bread-baking

Down below my garden yonder
three black crows are reaping
Cricket garners and mosquito binds it,
binds the sheaves together.

Flea he fidgets, flea he fidgets
flea he hip hop fidgets,
And flea he heaves the sheaves,
he throws them on the cart.

To the mill the cart must go now,
three pied cats are driving,
one, two, three cats driving!

To the mill the cart now clatters,
three pied cats are driving,
one, two, three cats driving.

This one cleans it, that one screens it,
And the third one grinds it,
that one turns the mill stone.

Donkey brings the water now,
brings a keg of water,
brings two kegs of water
Pours the water in the trough,
pours nine kegs of water.

Goose, goose, gray goose kneads it,
gray goose kneads and kneads and kneads it,
puts in the oven, into the oven.
Bear is waiting,
has the loaf done baking, done baking?

Hen is pecking at the loaf now
Hen is peck, peck, pecking at it,
pecking at it, pecking,

Crumbs, crumbs,
Hey! Ant is picking, picking
Hen is pecking, pecking,
Ant is picking, picking,
Hen is pecking at the loaf now,
Hen is at the loaf now pecking, picking,
pecking, picking, pecking.

Only Tell Me

Only tell me, dear one,
By which road you leave me,
Tell me and I'll plough it with a golden ploughshare.
I shall sow it also
With fine pearls I'll sow it;
And that road I'll harrow
With my sad tears falling, oh.
And that road I'll harrow
With my sad tears falling.

Loafer

Sunday you sip brandy,
Monday bed's just dandy,
Tuesday a man must seek rest
Wednesday one might get dressed.
Thursday you dance lightly,
Friday you dream brightly.
Hey, Saturday you will say,
"What work is there this day?"

Oh jolly song, good song,
Song of the gay loafer!
Let others work,
let others work, work, work,
Let others groan and work,
He loafes the whole day long.

Mocking of Youth

Oh, a girl is costly,
Worth a hundred gulden,
Heigh ho! Heigh ho!
costly, costly, costly, costly,

But a boy is cheaper, hey,
Worth a sack of gleanings,
Not from wheat fields even,
Only from the barley,
Worth a sack of gleanings.

Hussar

Round this town are fences built tall and stout, hey,
There's no fence will keep me from getting out, hey.
He who likes it, why he's welcome to stay,
Hey, hey, hey, hey, I'll be up and on my way!

See how straight we proud hussars always ride, hey,
Hear my bright coins gaily clink at my side, hey.
Sweet horse, no fear, I won't leave you here,
oh no, no, no, no,

There'll be corn and oats for you, yes, oats, corn,
There'll be corn and oats for you, Say hey
There'll be corn and oats, oats, oats for you,
oh no, no, Have no fear I'll not leave you here!

Improvisation sur Mallarmé No. 1:

P. BOULEZ

"Le vièrge, le vivace et le bel aujourd'hui..."

Will the unspoiled, animated today strike us with the
beat of a drunken wing?
Under the frost, a transparent glacier haunts a frozen,
forgotten lake of the flights that did not take off.
An older swan remembers a magnificent, hopeless one;
when a boring sterile winter shone, he tried to free
himself for not having sung the territorial song.

His neck shook this white agony inflicted by the space
but not the horror of the ice where the feathers are
imprisoned.

During his useless exile, the swan, like a ghost,
assigned to this place because of his pure
brightness, is immobilized by a cold thought of
scorn.

translated by Louise Drapeau

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UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VIOLIN I

Robin Butler
Pickering, Ontario
Anita Buttemer
West Hill, Ontario
Susan Cosco
Toronto, Ontario
Angela Cox
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Calgary, Alberta
Sheldon Grabke
Springside, Saskatchewan
Helen Hong
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Elizabeth Johnston
Willowdale, Ontario
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Saskatoon, Saskatchewan
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Barry Shiffman **
Toronto, Ontario
Kleis Swan
Saskatoon, Saskatchewan
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Jane Woods
Toronto, Ontario
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Don Mills, Ontario

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Jackson Huang
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Catherine Hoy
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Humboldt, Saskatchewan
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Toronto, Ontario

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Willowdale, Ontario
Katalin Decsenyi
Willowdale, Ontario
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Scarborough, Ontario
Peggy Lee
Toronto, Ontario
Chantal Marcil
Joliette, Quebec
Yosuke Ozawa
Tokyo, Japan

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Burlington, Ontario
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Montreal, Quebec
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Regina, Saskatchewan
Stephen Haynes
Toronto, Ontario
Jessica Monk
Toronto, Ontario
Robert Sidorchuk
Islington, Ontario
Edouard Wingell
Toronto, Ontario

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Jody Evans
Barrie, Ontario

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Edmonton, Alberta

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Ronald Korb
Pickering, Ontario
Laura Nashman
West Hill, Ontario
Leslie Newman
Lacombe, Alberta

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Baie D'Urfe, Quebec

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Jennifer Wilson
Toronto, Ontario

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Toronto, Ontario
Phyllis Williams
Vancouver, British Columbia

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Toronto, Ontario

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* Principal

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Nancy Chambers
Willowdale, Ontario
Barbara Croall
Campbellville, Ontario
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Mississauga, Ontario
Tania Juchymenco
Toronto, Ontario
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Oksana Rodak
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Suzanne Taylor
North York, Ontario
Kathleen Wood
Scarborough, Ontario

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Weston, Ontario
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North York, Ontario
Rinat Kernerman
Concord, Ontario
Serene Liang
Scarborough, Ontario
Charleen Lippert
Toronto, Ontario
Nora Tombalakian
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Valerie Williams
Etobicoke, Ontario
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Scarborough, Ontario

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Willowdale, Ontario
Susan Chang
Toronto, Ontario
Cheryl Charman
Stayner, Ontario
Amanda DeBoer
Woodbridge, Ontario
Kim Doucet
Frankford, Ontario
Lina Dovenman
Willowdale, Ontario
Christina Eugen
Don Mills, Ontario
Lori McWilliam
Thamesford, Ontario
Chiara Mondelli
Downsview, Ontario
Melody Noyes
Rexdale, Ontario
Joanne Redhead
Vancouver, British Columbia
Janet Stumpf
Scarborough, Ontario
England Tse
Scarborough, Ontario

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Laurie Farrow
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Jane Loewen
Toronto, Ontario
Susan Shantora
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Cathy Simpson
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Oakville, Ontario
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Orillia, Ontario
Lesley Findlay
Vancouver, British Columbia
Marta McCarthy
King City, Ontario
Carol McFarlane
Toronto, Ontario
Shauna Powers
Regina, Saskatchewan
Laura Schatz
Toronto, Ontario
Christine Slevan
Scarborough, Ontario
Nancy Taylor
Toronto, Ontario

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

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Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

April 9 THURSDAY NOON SERIES
Programme featuring student string groups
Walter Hall 12:10 pm FREE

April 11 FACULTY ARTISTS SERIES
Lorand Fenyves, Fujiko Imajishi, violins;
Rivka Golani, viola; Vladimir Orloff,
cello; Nora Shulman, flute; Judy Loman,
harp; Patricia Parr, piano
BARTOK Selections from 44 Duos
BAX Elegiac Trio
DEBUSSY Sonate
SCHUBERT Trio in B-Flat Major, Op. 99/D.898
Walter Hall 8:00 pm
\$10/\$6 students, seniors

April 30,
May 1 & 2 OPERA EXCERPTS
Opera Division presents fully staged and
costumed scenes from the operatic
repertoire.
MacMillan Theatre 8:00 pm
\$5/\$3 students, seniors

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